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NAKED! / SCREAMING! TERROR!

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本刊幽默文章
 內容全屬虛構
 祇供讀者一笑



NAKED! / SCREAMING! TERROR! IS PUBLISHED ONCE IN A BLUE MOON BY KRONOS PRODUCTIONS (IN ASSOCIATION WITH TOM WEISSER) AT PO BOX 67, OBERLIN, OHIO 44074-0067, USA. ■■■■ **NO SUBSCRIPTIONS.** LIMITED QUANTITIES OF **N/S/T! #3** ARE STILL AVAILABLE FOR \$2 PPD. PLEASE MAKE ALL CHECKS AND MONEY ORDERS (IN US FUNDS) PAYABLE TO KRONOS PRODUCTIONS. ■■■■■■■■■■

TERROR!

There is a good chance that most of you haven't been exposed to the wild world of Asian Horror. The incredible spunk that these films possess put most other movies to shame, and rival the European for the sheer volume of genre films. Their specialty is the horror and, ironically, although there are a great deal of war, crime, love, straight comedy, and bizarre pornographic films as well. To properly appreciate the Asian cinema there are a couple things you must understand before experiencing some of the films mentioned in this issue. First, you will probably be put off by either the dubbing or the subtitles, but look beyond these inconveniences and accept these anomalies as normal. Second, sometimes the action takes a while to start, but when it does you may find yourself on the way to Nirvana. Catch the action: the top of a man's head explodes and his brain comes spraying out (**THE BLACK MAGIC WITH BUDHA**), a group of do-gooders are faced with certain annihilation by an animated dragon (**KUNG-FU WONDER CHILD**), a woman's iron-bitten arms are dipped in boiling water and the flesh is scraped from them (**MEN BEHIND THE SUN**), a terrified soldier destroys an evil vampire by urinating into an electrified pool of water (**HAUNTED COP SHOP 2**), a man is killed by murderous brains in his own bath tub (**THE BLACK MAGIC WITH BUDHA**), a screaming man has his head torn from his body by a skeleton that then proceeds to suck his spinal cord out like a piece of spaghetti (**SEVENTH CURSE**), a vampire and a ghost battle inside a Buddhist temple (**ZU, WARRIORS OF MAGIC MOUNTAIN**), a rampaging vampire from the Chinese border destroys a company of soldiers (**MR. VAMPIRE SAGA 4**), a man gets an entire 100-round clip of bullets slammed into his body, literally blowing him apart (**THE KILLER**), in an autopsy room a monstrous ghost/baby rips from the womb of its dead mother to kill a doctor (**THE RAPE AFTER**), hundreds of scorpions cover the writhing body of a woman (**RED SPELL SPELLS RED**), an herbalist slices open the belly of her wife awake patient and pulls dozens of snakes, worms and spiders from the man's guts (**THE DEVIL**), a giant, evil butterflyloid destroys a company of policemen (**I LOVE MARIA**), and finally, two men battle it out with the possessed skeleton of an evil WWII Japanese general (**GHOST SNATCHERS**). Whee! You must see them to believe them!

Terror by gross-out is the tried and true cinematic method of bringing about chills and revulsion. It's a brightly colored world of wigging worms, munching maggots, slithering snakes, spilling entrails, gushing blood, exploding pustules, and flesh eating by monsters and humans alike. Any sane moral with morals would find it appalling and repugnant... that's what makes these films such endurance tests. If you've been lucky enough to come across the dubbed wonders **THE DEVIL** and **REVENGE OF THE ZOMBIES** in your wanderings through local video stores, then you have an inkling of what's in store for you if you ever manage to locate **RED SPELL SPELLS RED** or **BLOOD OF THE BLACK DOG**. In these films you not only see live animals being butchered and/or torn limb from limb (yes, it is hard to watch), you get the thrill of seeing them devoured by possessed humans as well. Not all of the films in the issue of **NAKED!SCREAMING!TERROR!** contain scenes of vivisection, but mind you, the majority try to find time to slice open a still kicking toad or bite the head off of a live chicken. It's all very Asian, and for most viewers (hey, we know stuff like **DAWN OF THE DEAD** is tame, and that's part of the thrill in watching a zombie bite a person, but when live animals are gutted -- whee!) this is something totally unexpected and "inhumane." It's all relative, and unfortunately animals don't play an important role in most of the Chinese culture. What can be eaten is fodder for these films, and since most animal flesh in the world (with a few minor exceptions) is non-lethal, it's unbridled gross-out time. Sit back. What you are about to witness isn't what you were brought up to comprehend. This is the world of Asian horror and there are no pleases.

Comedy is an essential element in the majority of Oriental Horror. Slapstick really gets them rolling in the aisle. You know, smacking someone in the back of the head, their head pops off, and falls in some odd way. Sophisticated stunts like that. Chinese slapstick works in conjunction with horror, and we have to suspend our belief. Imagine this: a man jumps backwards, straight up thirty feet in the air, clings to a sheer vertical pane of glass, narrowly escapes a murdering vampire, and gives the monster the finger. That description may sound absurd, but if you see a scene like that, and it's directed well enough, you will soon find yourself stunned, mouth open and dribbling like a daffodil. Films like **HAUNTED COP SHOP 2**, **KUNG FU ZOMBIE**, **MR. VAMPIRE** (numbers 1-4), and **NEW MR. VAMPIRE**, and **TOOTHLESS VAMPIRES** will convince you that pigs can fly and that ghosts can hop.

INTRODUCTION

NAKED!SCREAMING!

TERRORE

The hopping ghost is probably the most popular paranormal apparition in Chinese cinema today. These creatures (called vampires and zombies as well as ghosts) have also populated Chinese lore and mythology for hundreds of years, and were particularly prevalent in the Qing Dynasty. No matter how funny they may look to us, these insatiable corpse scavs (or delight when they appear in the many horror/comedies that crowd the Chinese cinema) Asian audiences. These monsters are essential elements of the Chinese horror film industry and their appearance in movies like the **MR. VAMPIRE** series, **SPIRIT VS ZOMBIE**, **ENCOUNTERS OF THE SPOOKY KIND**, **KUNG FU ZOMBIE**, and **GHOST HOSPITAL** shows how diverse and entertaining they can be.

Dressed in traditional Qing Dynasty burial clothes, these wandering spooks hop for various reported reasons. Popular myth holds that the ghost is powered by an essence of evil. Its corrupted, restless soul (aka its "po") is full of the sinister and dark "yin" which compels the corpse to rise from its tomb and prey on the living. A "po" motivated ghost hops because it suffers from "yang shock." That is, where the ghost's "yin" is bad, the Earth and many other elements are full of "yang," the good of the universe. The constant struggle between the good and the bad repels the evil ghost, causing the creature to hop! There are instances of ghosts resorting to short flights through the air to escape the painful contact with yang-soaked Earth. Another theory holds that before burial a shaft of steel is inserted through both of the corpse's ankles. So, when the monster rises from its tomb it can't run after its victim, only hobble or hop. Still another study reports that the reanimated corpse suffers from ignorance and the stiffened limbs keep it from achieving proper locomotion, thus it hops. Another documented account tells us that a hopping ghost bounces along until it meets up with Buddha or does a good deed, where upon it will either become human or enter into its final reincarnation and be able to walk like the rest of us. What ever the case, they aren't slow movers and can close the distance between themselves and their prey within seconds, so don't be fooled!

In the unlikely event that you may encounter a hopping ghost or vampire there are a few magical ways of either warding off or destroying one. Probably the best deterrent is a handful of scented long-grain rice. Besides repelling the creature, it's useful in curing vampire bites by slapping a handful of the goopy mass on the offending wounds (see **MR. VAMPIRE SAGA 4**). A good bucketful of rice wine or rice "milk" can stop a vampire in its tracks and cause some serious damage (**MR. VAMPIRE SAGA 4**). Using chicken eggs as lethal grenades is a sure-fire method of stopping one of the creatures (don't use duck eggs mind you, that'll just get the vampires pissed off -- see **ENCOUNTERS OF THE SPOOKY KIND**). The most common way of subduing one of these buggers is by slapping a red and yellow paper death blessing on the monster's forehead. This will immobilize the thing long enough for you to figure out how to dispose of it (see **MR. VAMPIRE 2** for a hilarious illustration). If you're a Taoist monk (or know of one) you should have a pocketful of these potent blessings on hand, as well as a magical wooden sword. You can also try spitting chewed garlic at one (**MAGIC STORY**), use chicken blood, human menstrual blood (**KUNG FU FROM BEYOND THE GRAVE**), an all-consuming fire, an eight-sided mirror, electricity (a modern way of eliminating a vampire from **HAUNTED COP SHOP 2**), and/or an image of Buddha. Sunlight may or may not have any effect on a hopping ghost. This would depend on how strong the critter's yin-powered po is, thus how long it can stand the yang-powered rays of the sun. In some moderns the sun will destroy these pesky monsters in seconds (**DEVIL FETUS** and **HAUNTED COP SHOP 2**), while other vampires and ghosts hop around in broad daylight without being affected whatsoever (**SPIRIT VS ZOMBIE**, **TOOTHLESS VAMPIRES**, **VAMPIRE'S PARTNER**). Regardless of its unique vulnerabilities don't assume it can be destroyed by any one or two of the above means because these monsters' constitutions are hardy and they also seem to mutate quite frequently.

In conclusion, keep your eyes peeled for any suspicious character who tends to be dressed in out-of-fashion bunk clothes, hopping down main street, arms out-stretched, lungs flashing, with bad B.O., and a sickly blue complexion. Ten to one, it's a hopping ghost or vampire on its way to cause some sort of mischief. If you suspect an Asian monster is in your neighborhood, contact your local Taoist or Buddhist monastery and let the monks handle it. Despite their silly appearance, the hopping undead are very, very lethal.

RESTLESS SPIRITS

A SPECIAL REPORT ON THE CHINESE HOPPING GHOST PHENOMENON

BY TIMOTHY PAXTON

MAGIC STORIES

FILM REVIEWS BY TIMOTHY PAXTON

THE BLACKMAGIC WITH BUDHA

This has got to be the apex of Chinese horror. Before watching, I had originally believed that **THE RAPE AFTER** was the end-all monster flick from Hong Kong, however after sitting through this film's bleak, well-directed, and disgusting monster sequences I had to wipe my brow and catch my breath. **THE BLACK MAGIC WITH BUDHA** engages the viewer from the very beginning of it's run to the final "shock" ending, escalating in its violence and gut-wrenching grossness (the scenes of people coughing up brains had me looking at my dinner with less and less interest). This epic has all the basic elements one comes to expect from the industry: over-the-top gore, nastiness, shakin' wizardry, and some intentional humor (surprisingly, it actually works several times).

Two men (a soothsayer and his attendant) enter a taboo tomb deep in the jungles of remote Thailand. There they uncover a mummy and, with magical incantations (wherein the older man dies in a cave-in), they extract its brain, put the dried organ in a box, and return to Hong Kong. Not realizing that he has freed a "brain demon," the disciple of the late sorcerer nourishes the petrified critter with animal brains, and revitalizes it. The brain escapes its ornamental box, and attacks a young man while he is taking a bath (covering the poor devil with blood and gray matter). No one is safe from the murderous brain (humans or animals) and it eventually possesses a man and his wife. Ben, the husband, seeks help from a wizened old witchdoctor who, with the help of a four faced, six-armed brass statue of a Hindu god and Buddha (or Budha if you prefer), track down the errant demon. In the meantime, our possessed couple have various gross-out encounters with their tormentor, and eventually the husband is turned into the coolest brain-monster ever. In a climactic struggle, the wizard is killed while saving the possessed man from the demon. With the demon successfully exorcised (and the young man suffering from permanent brain damage and housed away in a sanitarium) the film's final second has an image of the brain attacking the viewer!

BLOOD OF THE BLACK DOG

BLOOD OF THE BLACK DOG is a "drinking and driving don't mix" film, blending social commentary with supernatural horrors. Alcohol and autos permeate the film; antagonists as well as protagonists wage a war of sin and reprisals against one another. Of course, besides a few of those metal-and-chrome-grilled monsters there is a ghost of a little girl who is seeking vengeance for a wrongful deed done to her. Cars cause a lot of deaths or dismemberment in this film. A man loses his hand at a toy factory when his boss' greed forces a machine to close on the employee's digits, crushing them to a pulp just to get a toy car finished in time for a board meeting. The same said toy is then casually discarded; tossed from a six story window where it tumbles down and bope a little girl on the noggin. The child survives that chance encounter with a car, but is mowed down on a rainy night by a real roadster when she runs an emergency errand for her ailing mother. She is crushed by the same business man who bearded her with the toy, when he and three of his associates are returning from a drinking bash. The ghost of the dead child returns from the grave (actually from the

cold slab at the city morgue) and haunts each of the four people responsible for her demise in the hit and run. All but the female in the group aspire in awful and bizarre ways, knowing in the final moment of their lives that it is the spirit of the child which snuffs them out. For some reason the woman survives at the finale, concluding with the possession of her boyfriend by the ghost. He is nailed to a graveyard cross by a white witch bent on exorcising the world of this "evil" hellspawn.

BLOOD OF THE BLACK DOG is slow moving to say the least. Even though the various deaths are imaginative and gruesome, their infrequency only adds to the film's over absurdist elements. A warning to dog lovers: there is a particularly unnerving scene where a puppy has its throat slit for a blood ritual... I am still aghast as to why animals are routinely slaughtered for the sake of making one of these films "work." However, the mondo quality which these scenes add does increase the film's aspect of horror... like it or not.

EVIL CAT

EVIL CAT lends itself to the basic plan of best laid Asian horror films, it is a wild, runaway terror with minimal goodness or clownish hijinks to smother it. Even though the monster involved resembles an escapee from the Broadway musical **CATS**, it's evil enough to pull the whole production off. One could argue that the premise is nothing short of a dated 60's Italian programmer transplanted to an exotic Asian locale. Yes and no. Consider this, what could be better than a hybrid spawn of Italian and Chinese cinema? Both schools have similarities which abound. For example, no matter how convoluted or tired the plots may seem, both spice things up with colorful gals, witless (though dynamic) action, and grueling special effects. **EVIL CAT** translates itself across the subtitled barrier quite well, infusing a sense of urgency with humor. Laugh as you might at the creature's fluffy, pussycat appearance, but when was the last time you saw a monster resembling this one tear people to shreds? It's a great film.

Years ago, the malignant spirit of a dreadful demon is imprisoned in a deep well which is capped by a large flat stone. The creature was confronted, cornered, and confined within its tomb by a Chinese wizard schooled in the white arts of Shaolin magic. Wielding a long iron spike and a quiver of magical arrows, the wizard and his eight-year-old son render the monster ineffective. Or so it was thought until fifty years later. A bulldozer is clearing rubble for a housing project when it disturbs the magical stone-stopper of the tomb and... The ground erupts with mystical energy and the cat emerges; a blinding force shaped like a ghostly feline. At that exact moment, somewhere else in the city, the 58 year-old son of the wizard (who originally defeated the monster) suddenly becomes uncomfortably aware that the demon is again causing trouble.

Armed with mystical know-how and a bumbling (though enthusiastic) assistant, our hero must track down the devilish spirit and destroy it once and for all. The creature slashes and mutilates a few unlucky individuals (in its possessed human and non-corporeal forms) just out of sheer meanness. Eventually the monster kills our hero and chokes his assistant into a subterranean tunnel during an exciting climax. Then the monster's mortal frame is annihilated by a magical arrow, but its escaping essence possesses a nearby man... fade out.

While **EVIL CAT** isn't that original with its demonic possessions and the cop-out finale, it's the show-stopping special effects work that keeps the film from entertaining tragedy. Bright, post-Lucasfilm effects, gore, original score (not ripped off from God knows where), and creditable cinematography give credence to the idea that other serious Chinese horror films like **THE RAPE AFTER** and **DEVIL FETUS** aren't just flukes in the system.

GHOST SNATCHERS

Another classic (similar to **HAUNTED COP SHOP 2**) **GHOST SNATCHERS** is more a frightening monster/comedy rather than a straight forward goofy ghost/comedy. No matter, this is still one of those films sure to keep you on the edge of your seat, if not by the manic pace of the action sequences,

then by the odd-ball humor which permeates even the most frightening scenes.

The spirit of an old WW II Japanese general haunts an office building, causing ghostly zombies and other manifestations to run amok. Enter our two bumbling heroes and a woman (a practitioner of white witchcraft) who are assigned to stop the hauntings. The first encounter with the demons is in a Ladies' toilet where the walls of the room disintegrate and the demonic powers of this Japanese ghost possess a secretary. From there the woman spearheads the demonic invasion (which includes a wild killer TV, and hordes of vampires, ghosts, etc.), blocked on occasion by our trio of dogooders. In the powerful climax, the two men must enter (through a mirror in the bathroom) the ghostly Hall of the monster responsible for the hauntings. There, beneath the building, they discover that the structure was built upon the secret tomb of a powerful and (and I would guess from the Chinese point of view) evil Japanese samurai. They must battle a living skeleton (in one of the most amazing SFX sequences in any film) which is dreadfully hard to nuff.

GHOST SNATCHERS is one hell of a ride, and it's a damn pity that it wasn't released here in the States. Sure, KUNG-FU ZOMBIE and KUNG-FU VAMPIRE BUSTERS (aka MR. VAMPIRE 2) made it here via bad dubbing, but the high production values of GHOST SNATCHERS and its exploitation potential would have made it a sure fire video (if not cable) hit. But the Hollywood mentality keeps imaginative and spunky films like this one (and others) out of the adventure hungry hands of Mr. and Ms. John Q. Public. Why? Ignorance and racial bias could be two of the chief reasons. Too bad. Too fucking bad.

HAUNTED COP SHOP 2

HAUNTED COP SHOP 1 must be a wild film, if the beginning dream sequence from HAUNTED COP SHOP 2 is a snippet from it. In it we see one of our vampire-busting heroes trapped on a chair while a headless ghost is chasing him around in an office building, and a vampire explodes into steam when exposed to sunlight. That had Dave and I going bonkers for more, and HAUNTED COP SHOP 2 delivered in proverbial species! Imagine a film where the production value is high enough that the director can afford some great cinematography, nice special effects, and even good actors...and this is from a genre where sub-Franco budgets prevail. Our director is able to create a chilling atmosphere full of spooks, zombies, and vampires, as well as pulling off some stupid slapstick that works! We've seen enough of this stuff where the ironic escapades of the heroes and monster almost (and sometimes do) destroy any credibility these films aim for. But no matter how silly the plot to this film may sound, if you happen to stumble across it then be prepared to be blown away.

Like Romero's DAWN OF THE DEAD, this monster-hunting flick starts off right after the previous film's conclusion: in a Hong Kong office building full of vampires stalking their prey and being a general nuisance. Two brothers are nominated by the chief of police to flush out the vampires because of their past experience with the critters. In a hilarious scene, the brother Man-Chill ends up in a locked bank vault with a female vampire to whom he must make love to or perish! What a chocal. Eventually, the building's vermin are all exterminated, but the source of the scourge has not yet been discovered and eradicated. A vampire-busting committee is assembled and various members of the community are drafted into this elite club. At an old army base they are trained to kill the monsters. Unknownst to them, the base is actually the nesting place for the queen-vampire and her zombie hoard. After some ridiculously entertaining comic sketches the horror elements of the film click into play and our rag-tag bunch actually come face to face with the monsters. Even though there is a good deal of low-brow goofiness during the last half an hour of the bug-hunt, the ever present element of the supernatural leaves you with an uncomfortable notion that the horror presented in HAUNTED COP SHOP 2 could have been something truly terrifying if the director had left out the slap-stick and concentrated on the chills. Nevertheless, this mixture of humor and horror goes down well, and even the predictable freeze-frame ending shot so common within the Chinese cinema leaves you smiling and very satisfied. The film also contains what has got to be the most ingenious climaxes ever filmed. A man has to urinate into electrified water to make an

electrical connection that flies both him and the mother-vampire in one zap! Dave and I were left, both appalled and delighted at this singularly vulgar and amazing scene. Obviously, highly recommended.

KUNG FU WONDER CHILD MONKEY WAR

An animated dragon, the high-kicking antics of star Yukon Oshime (one of the most striking kung-fu stars I've ever seen), flying wizards, exploding zombies, and an awful lot of imaginative hocus-pocus in ghost-infested graveyards highlight **KUNG FU WONDER CHILD**. The director seems hell-bent on catching the high energy waves of audience feedback that were felt with the release of Tsui Hark's **ZU, WARRIORS OF MAGIC MOUNTAIN**. However, he lacks the talent, imagination, and lyrical violence which Hark puts into his film. **KUNG FU WONDER CHILD** could have been better if its sense of wonder was kept either subdued (to be released in frenzied battle sequences) or in a perpetual state of manic zanyness. It's a painful task to sit through a film which you hope will at any moment begin to take off, but like **MONKEY WAR** (another fantasy film) things only just begin to bubble when the action expires. Instances of juvenile humor, likewise, junk the film's potential at being something other than kiddie fodder. No doubt this aspect also kept the film from being taken seriously enough to be released over here as well. Nevertheless, for every muddled portion there are times where the production rises above the muck and mire of its meager budget to shine. Unfortunately, as soon as things seem to roll along we are treated to a horrid disco-dance number or two. Why? Why? WHY?

In **KUNG-FU WONDER CHILD** a young man must rescue the spirits of his mother and his daughter from the clutches of an evil wizard. Along the way he encounters a wild, butt-kicking nymph of a woman (Oshime), and a pair of goaty magic-tossing twins. Together they square off against a hoard of ghosts, a blue-faced demon (which is real cool in an odd sort of way), and the wizard (who changes into a great cartoon dragon in the climatic battle sequence). While not a superior film by any means, it's still crazy enough to shame any one of the **CONAN** series or big budget extravaganzas like **WILLOW**. Definitely one to pick up if you happen to come across it in better stocked video stores.

MONKEY WAR is by far the sillier of the two, and it's definitely a kid's film. This epic is based on the legend of the Monkey King, his two henchmen, and their human "master" (for those of you lucky enough to see AIP's 1962 release of the Japanese cartoon **ALAKAZAM THE GREAT**, you will find this tale very familiar). While the film excels in its outlandish monsters (escapeses from Hua Shen's **INFRAMAN** by the looks of it) and cheap blue-screen flying effects, it's overall effectiveness is botched by (again) various song and dance routines to modern synth-dance tracks. There is one inspired scene which had us giggling: posing as three temple gods, our simian heroes urinate in a holy sepulcher and give it to a pair of anxious priests who believe they are receiving a gift from Heaven. Their manic slurping of the golden liquid, the snickering of the three mischief-makers, and the priests' shocked realization that they are drinking piss had us rolling on the floor. Too bad little else in this low budget production lived up to that insightful scene. There are various mythological monsters, some weak battle sequences, and even a touch of pathos thrown in for good luck. It's vague sense of wonder is lost in bad over-acting and sloppy direction. Of course, seeing this film in its original tongue without subtitles didn't help matters!

KUNG FU ZOMBIE

This excursion into the droll world of horror comedies is actually one the sub-genre's best. While I would have loved to have seen it un-dubbed, the film holds up quite well and succeeds with its grafting of slapstick shenanigans onto the ever-present threat of hungry ghosts. This borderline tale of zombies, ghosts, vampires, and bickering kung-fu families, winds its way through a jungle of magic hijinks and an occasional bloodletting (although, I wonder if this aspect of **KUNG FU ZOMBIE** wasn't watered down in the Americanization process), where in its climax everything really takes off and you have a very satisfying battle of good versus evil.

The film begins with a no-good renegade priest who delights in rising the dead to do various unpleasant tasks. In the opening scene we have our priest dancing about in a graveyard with open coffins littering the burial grounds. He utters incantations, skips and prances in mystical patterns, and clangs a pair of silver clappers. With each clash of the cymbals, the four corpses in their exposed coffins shudder and quake. The priest calls to action the zombies which spring forth from their resting places and hop about their master. When he stops his ritual they fall back to the earth inert and harmless. In a plan to exact revenge from the Lung family, a criminal hires this wacky wizard to ensnare and eliminate the young master of the Lung household. However the plan fails and it's the bandit that is snared and killed. The dead man returns and blackmails he accomplice into helping him secure the body of said young master's recently deceased kung-fu father, which he plans on using against the young man to make his revenge complete.

From there you have kung-fu versus supernatural antics as the ghost of the criminal squares off against the son of his enemy. Enter a bloodthirsty vampire who karate-chops his victims into submission before he puts the bite on them, and you have an action-packed, hilariously stupid movie. While it is weak on its visuals, **KUNG FU ZOMBIE** doesn't bore you.

THE RAPE AFTER

Stylish direction and credible acting makes **THE RAPE AFTER** definitely the best of the monster-oriented, pure horror variety. What makes it so nightmarish is that the plot and pacing is taken so seriously that there is no room for any of the exaggerated humor or mock horror attributed to the majority of other Chinese products. The only two scenes where the viewer does get a chance to breathe is when a young priest confronts the evil monster in a canal house. The man shudders and studders when his master instructs him to search the building for the offending spirit. He bumbles about and we laugh at him until the monster corners the man and tears the poor soul's ears off before tossing him out of a window. Another monk notices that there is a monster in the toilet and is killed. Whilst we may be jaded by the comic antics inherent in the **MR VAMPIRE** series, these two off-chance scenes of forced fidgeting laughter only provide the stage where we are set up for still more shocks to come. The humor is gratuitous as is the gore, and we must then understand that by laughing at the poor priests' silly stunts we must then expect to be chilled by their unfortunate demise. It's this kind of juxtaposition that makes this film work as well as it does. The plot borrows shamelessly from various sources, however the final product is refreshingly uninhibited by these base foundations. The serious tale of fatal vengeance doesn't twist and turn within its simple plot, but where other cinematic drizzle like **RED SPELL SPELLS RED** relies on mondo images to sicken and horrify audiences, **THE RAPE AFTER** proves once again that a good horror film can be made without reverting to graphic revulsion for cheap thrills...although it does have its share of gruesome images.

The idea of madness and its connection with ugliness and evil is the prime mover in **THE RAPE AFTER**, and within the first few minutes of the film we are met by some pretty hideous images. A young woman visits her mutilated brother in a run-run mental institution (the boy is bloated and disfigured by some hideous disease), then she returns home to find her mother banging away at the household pray drum and murmuring incoherently about her missing, cheating husband. Life isn't the best for young Yin Su, even though she is a beautiful model and she's in love with Hsien Yu, a young photographer. In the next twenty-four hours her life will change forever...in a most monstrous way!

After a successful afternoon at modelling Yin Su goes home with her photographer, Hsien Yu. At his apartment they both get drunk and after he passes out from too much wine, she is set upon by a mysterious stone idol (stolen from a temple by the young man), raped, and impregnated by the spirit of a long dead fetus. She awakens, treating the horrors of the previous night's coupling with a demon as nothing but a nightmare, and returns home where she discovers that her mother has

murdered her father and stuffed him in a rat-infested closet (the young woman was wondering why the house was smelling so "sour" lately). A few weeks later Yin discovers that she's pregnant and confronts Hsien who has since snubbed her for another woman. They argue in a car, she grabs the wheel, and they both plummet over the edge of a cliff. He escapes the wreck while she is trapped inside. While cursing the father of her unborn child, she slowly burns to death as the car explodes in flames.

In probably the film's most gruesome moment, an autopsy is performed on the charred remains of Yin. A doctor and two student assistants lay the grotesque, twisted corpse of the dead woman out on the autopsy table, her pronounced and swollen belly (hey, that wasn't there before the accident) is throbbing. Our foolish doctor, ignoring all the horror film trappings, continues with the autopsy, and slices into the body. A glow emerges and grabs the frightened man's head, drawing it into the charred womb, killing him. The assistants flee in terror, and the child (?) leaves the morgue, umbilical cord dragging behind. What happens next is unclear, but apparently the baby and mother are then spiritually united inside a singular vengeful ghost. Now things really begin to roll!

The rest of the film is filled with death and destruction caused by the baby-cum-mother-cum-ghost creature as it stalks the household of a rich merchant. It is revealed that the man cured his asthma by forcing a peasant woman to abort her child so he could have it cremated and save its ashes for a medicinal aid. Fearing reprisal from the fetus' ghost, he has the remaining ashes sealed within a stone idol and begs a priest secure it with a magical incantation. Unfortunately for him, Hsien is doing his daughter and by the time the young man understands that it was his fault everything is happening, almost everyone in the film is dead or mutilated! The film ends abruptly when the phantasm is skewered with a magical knife and its head is forced into the sunlight where the monster disintegrates.

While the conclusion of the film leaves a great deal of questions unanswered, it is impossible to ignore what came before. The monster attacking an illegal abortion clinic, the munching of a gang of priests by a hoard of zombies, and the mutilation of a maid by the vengeful spirit does more than compensate for the lively climax. **THE RAPE AFTER**'s visual strengths overcome the weak plot (a justifiable comparison would be Dano Aragon's **SUSPIRIA** or Zulawski's **POSSESSION**). It's a very satisfying venture into madness, bested only by Taii Herk's **WE ARE GOING TO EAT YOU** which incorporates kung fu, humor and gore into its lively plot of killers and cannibals.

THE SEVENTH CURSE

Not as brooding as either **THE RAPE AFTER** or **DEVIL FETUS**, nor as fantastic as **ZU** or **THRILLING BLOODY SWORD**, **THE SEVENTH CURSE** does deliver with the monsters. A full-body monster suit is rare in most Chinese horror/fantasy films, (with the exception of childish monsters that appear in **MONKEY WAR** or **KUNG-FU WARRIOR CHILD**). The one which stamps its way through this film is pretty impressive. The tale is about a special police agent who must return to Thailand to track down a cure for a "blood spell" which has infected him. Two years earlier, on an anthropological dig in the wild of Thailand, he interrupted a blood ritual where two people were to have been sacrificed to the skeletal remains of the "Old Ancestor." The two natives were dragged into the tomb of the monster and the local sorcerer spread blood on the creature's coffin. Off popped the lid and out crawled an animated skeleton. Our hero crashed onto the scene, freeing one sacrifice (a woman he's in love with) but could not save the other (a man) from having his head torn off by the corpse. After consuming the man's blood "Old Ancestor" transformed into a bat-winged post-**ALIEN** looking monster. Luckily for them, it was slow and they escaped the cave. Unfortunately, the entire clan of blood worshippers were waiting outside where they overcame and captured the intruders. Everyone was killed or sacrificed except for our hero who was forced to swallow seven bullets which the sorcerer had previously dug out of his fellow dead tribesmen. The blood magic worked and the bullets began to shoot off inside him! To make a long story short, he escaped his bonds, was helped by the woman who he rescued (she proceeds to cut off a portion of her breast and forces him to eat it as a temporary cure for the curse), and makes it back to Hong Kong. Years later the blood spell begins

again, and he has seven days to reach the only known lost cure: the essence of Buddha. However (and there is always a catch, isn't there?), he must first save a Thailand village from the sorcerer who holds the key to the blood spell.

THE SEVENTH CURSE is crammed with excellent stunt work (especially the battle atop a giant stone Buddha), gore (especially in a scene where "Old Ancestor" tears off a man's head and sucks his spinal cord out), some nudity (According to noted Asian film authority S C Dacy no Chinese actress will bare her body for her countrymen. They hire Korean, Malaysian, Filipino or, in rare instances, Japanese women to do all the nude shots), and bizarre special effects. The most startling FX work is with the animated skeleton. Here, as with the skeleton battle seen in the superior **GHOST SNATCHERS**, the puppet is wickedly surrealistic (how else would a corpse move but in a jerky-jerky marionette gait?) and its transformation into the winged monster (itself the source of still more gore and stunt work), which on the cheap side, works quite well.

TOOTHLESS VAMPIRES

This was one of a handful of films that Dave and I watched that were neither dubbed nor subtitled. We had to try and figure out just what the hell was going on from listening to the intonation in spoken lines, wild gestures, and pantomime action. **TOOTHLESS VAMPIRES** is in our top ten favorite cinematic films, probably because it translates and makes its plot pretty clear just from the control the actors have in getting across the action. On top of that, the direction isn't all that bad either. There are colorful set-ups, some fine camera work, and snappy editing. But don't ask me who was involved in the film...I can't read Cantonese.

The film opens with the murder of a woman's unfaithful husband (I think -- maybe it was a house full of chickens, what was butchered wasn't shown) by an axe swinging madman. With every frenzied chop-chop-chop of the cleaver, blood sprays every which way, drenching the man with grue. With his work completed, he then leaves the scene and a mute giant in monk garb enters the slaughterhouse and collects the gallons of blood in plastic jugs. The giant returns to a modest mansion on the outskirts of some Hong Kongese town and serves his masters bowls of the thickening broth. They rise from their coffins in the basement of the house to sit at the table-and spoon the blood from the bowls because they're a family of vampires who don't have any canines!! Fed up with this kind of pathetic "life" and wanting to be like the pairing of Count Yorga (I swear it's him!) hanging on their dining room wall, they set out into the world (in broad daylight, no less).

Our family has problems, though. Most of them are pretty inept at finding victims to drain, and all their ignorance gets them into hot water. One vampire has a sign around his neck which must read "I want to suck you," because he is almost raped by an enthusiastic homosexual (the Chinese are just as intolerant and apt to stereotyping as our culture, I guess). A female vampire approaches a man and his boy child (who are urinating in some bushes) and requests to "suck them." She is chased by a gang of juveniles with their peepees hanging out! The only one in their clan that manages to get nourishment that day is their father, who is smart enough to trick some Red Cross blood collectors into letting him consume their recently acquired supply! By the end of the day, the exhausted vampires invite a young dentist back to their home for dinner, and the following night is full of idiotic attempts to bite the man (or gum him, I guess).

TOOTHLESS VAMPIRES gets even wairder when a young woman discovers the clan's undead status and is delirious at the thought of having them drain her of her blood...much to the dismay of the vampires who don't know how to take her! It's one of the best of the lot! Don't miss the actor who plays the head of the vampire household. This old man is great, and reminds me of a funnier, Asian Bela Lugosi. He possesses the finest eyebrows in the East! It's a don't miss mixture of humor and horror which even if you don't know Cantonese, we're sure you'll find the film very, very entertaining.

END

PHOTOS BY C DADY



YUKARI OSHIMA
STAR OF
KUNG FU
WONDER CHILD



DIRECTOR TSUI HARK

the dead and the DEADLY

BY THOMAS WEISSER

A BETTER TOMORROW

d: John Woo

A BETTER TOMORROW 2

d: John Woo

A BETTER TOMORROW 3

d: Tsui Hark

Because of this incredible series, especially PART 1 and PART 2, Chow Yun-Fat is a major star in Asia (also see **KILLER**, **CITY HEAT**, and **SEVENTH CURSE**). These are gangster films that focus on criminals as heroes, but not in a pandering fashion like the USA-**SCARFACE**-type films. Rather, these films are Hong Kong's answer to the macho Italian Western. Here, the characters live in a bittersweet yet gallant world where violence is the only way of life. In fact, violence *is* life. The conclusion of PART 2 is staggering (and emotionally fascinating) with its bewildering, blood drenched body count that goes on forever. These movies are anthems to heroic bloodshed. They contain the most over-the-top bullet spitting, machine gun cracking, blood splattering scenes of all time. In any movie. From any country. PART 3 is a deviation from the first two films, as producer Tsui Hark becomes director; the pace is much slower and the movie takes on a saga quality. This film is actually a prequel with a Viet Nam setting, circa 1974. (See **KILLER** for a



A BETTER TOMORROW

more analogous sequel.) (Hong Kong)

ALL IN A DIM COLD NIGHT

d: Yao Fengpan

*

A rich landowner has an affair with a girl. She's pregnant, but he refuses to marry her. In fact, on a cold night, the girl and her child go to him for help, but he won't let them inside his house. They freeze to death at his doorstep. The two return as

your a-z guide to asian horror and action films

ghosts. They torment him until he finally drowns to death. The entire thing is a tedious bore. (Taiwan)

ARMOUR OF GOD

d: Jackie Chan

**

Jackie Chan has made a name for himself by doing stylized Police Action kung-fu films that (mostly) resemble a televised "Movie of the Week." This film, however, deviates from his usual fare into a supernatural-thriller-spy-adventure yarn, similar to the Indiana Jones series. The story: Jackie used to be in a rock band called "The Losers" but now he works for an auction house. A former member of the band (now a big pop star) goes to Jackie for help when his girlfriend is kidnapped. It seems that the kidnappers don't want money, rather they want the valuable "Armour of God" which Jackie has just secured for a museum auction. Lots of outlandish action follows, including a cannibal confrontation plus monks with machine guns. But, overall, it's pseudo diversionary amusement. (HK)

ANGEL

d: Raymond Leung

ANGEL 2

d: Raymond Leung

ANGEL 3

d: Teresa Woo

**

Obviously inspired by "Charlie's Angels," this series features three incredible special-agent policewomen. It's mostly wall-to-wall, frame-to-frame action with loads of shootings, mayhem, explosions and (of course) girls with guns. PART 2 is the best of the three entries; the final half hour is an exhausting, roller coaster ride through an amazing display of cinematic

violence. The third film is a disappointing venture that relies more on Bondish-type gimmicks than the sheer powerful exuberance of the female leads. Forget PART 3, and see KILLER ANGELS instead. (HK)

ASSAULT OF JOYFUL GODDESS

d: Ling King Ku

+

This is a very confused (and confusing) story, set in ancient China, about a troupe of traveling performers and a town-general who wants to have sex with the leading actress. It also has something to do with evil spirits brought about by placing a doll face-up inside a suitcase. Go figure. (HK)

ASYLUM OF LOVE

d: Lu Tung-Lo

+

Somewhere in the middle of this there's a story about ghosts haunting a man who has just returned from the Manchurian marshlands. It all takes place in the 19th Century and he lives in a bizarre castle filled with hunchback men and beautiful women. There are some unexpected "X" scenes but none of it is very interesting nor entertaining. (Singapore)

BEWITCHED

d: Gui Zhihong

**

A man kills his daughter while under an evil spell; investigating police detective also becomes possessed. A good monk fights and defeats the spell. Humdrum amusement. (HK)

BLACK MAGIC

d: Ho Menga

BLACK MAGIC 2

aka REVENGE OF THE ZOMBIES

d: Ho Menga

BLACK MAGIC 3

aka **BLACK MAGIC TERROR**

d: Ho Menga/Chen

**

Basically, these are black magic vs white magic movies with totally outrageous elements. There's a warlock with an army of female zombies (brought to life by pounding spikes through their skulls), nests of worms and centipedes multiplying under the skin of a hapless victim, an evil magician who drinks human milk to keep from aging, plus exploding bodies, love potions, crocodiles slit open, fireballs and much more. (HK)

BLACK MAGIC WITH BUTCHERY

aka **THE BLACKMAGIC WITH BUDHA**

d: Lo Lich

Here is a cheap exploitation film that succeeds totally on that level. Director Lo Lich must be Hong Kong's Herschell Gordon Lewis. The story is about two explorers who invade a temple in the dark of a jungle. They find a mummy, remove its brain and return to the mainland. The blood and fluid from the brain is used in Black Magic rituals which result in gory, graphic murders throughout the city. (HK)

BLACK SHEEP

d: Charles Neung

**

This is a stark (yet emasculated) story of a High School gang and their assault against society. Although an attempt toward realism is ventured, the movie never really rises above the TO SIR

WITH LOVE sugary-sort-of-message film. (HK)

BLESS THIS HOUSE

d: Donny Yu

A good haunted house story, similar to



THE BLACKMAGIC WITH BUDHA

Tobe Hooper's **POLTERGEIST** The FX are enjoyable, especially in the last half hour. Worth the watch. (HK)

BLOOD OF THE BLACK DOG
aka **THE ACCIDENT**

d: Stanley Tong

The movie's greatness lies in its ability to surprise. It begins as a Disney type film showing a tender relationship between a young girl and her uncle; but after a scene with a ritualistic slaying of the family dog, it explodes into an

amazing frenzy of ghost and demon terrorism punctuated by a remarkable crucifixion sequence. It's a roller coaster ride. (HK)

BLOOD RITUAL

d: Li Yuen Ching

**

The first fifteen minutes pack a wallop as a gang of delinquents stalk and rape a girl in the dark ruins of an old building. Then, unfortunately, the film regresses into a routine, preachy police drama about how "our youth is turning to devil worship and worse." When a cop is exposed as a member of a demon cult, it's all downhill. Too bad. (HK)

BLOOD SORCERY

d: Pan Ling Tong

Two explorers are cursed when they steal a magic jade statuette from jungle natives in Borneo. Lots of gross and gory FX including blood dripping from unusual bodily orifices, leeches swimming around under the skin, and (while a man is eating) his dinner turns into a plate of worms. Oriental Voodoo and Black Magic fun. (HK)

BLOODY GHOST

d: Yuen Cheung Yan

A gangster buys two canisters from a witch. Inside bottle #1 lives a female ghost; the spirit of her unborn son is in #2. Meanwhile, a beautiful (but penniless) waitress attempts suicide by leaping from a building-top. Her fall is broken by the gangster's car and (miraculously) she ends up with canister #1. The chase is on. Eventually the bottle is broken and the ghost escapes to wreck havoc. The evil spirit is destroyed when the heroine drips blood on the small bottle, somehow making the mother-ghost's stomach expand (as

if pregnant) until she explodes. By the way, this is a comedy. (HK)

BLOODY SMILE

d: Park Yoon Kyo

**

During childbirth, a family sacrifices the life of the mother to save her baby. She returns from the grave and takes possession of another woman to get revenge. (HK)

BLUE LAMP IN WINTER NIGHT

d: Yao Funa

A good, atmospheric, turn-of-the-century horror story with ghosts, vampires, and an impossible love triangle. (HK)

BOXER'S OMEN

d: Gui Zhihong

*

A routing possession film dealing with a boxer and a ghost monk. The worms-in-the-shower scene is the only redeeming moment. Barely. (HK)

BRUTAL SORCERY

d: Pan Ling

**

A taxi driver gets involved in Black Magic after he has a streak of bad luck. Good title; so so movie. (HK)

BURNING SENSATION

d: Chia Yuang

The ghost of a dead TV actress continues to live in the netherworld of television signals. This wonder woman (jumping through the television set into a living room!) comes to the aid of a family when they are threatened by a waspish Vampirella-type ogre who kills her victims by strangling them

with her 6 foot tongue. Amazing, right? And because of the TV motif, there are also some mind-blowing musical numbers that add to the excitement. (HK)

CAPRICIOUSNESS

d: Kim Young Hyo

*

A gambler faking his death, comes back as a ghost to scare his wife to death. He then marries her best friend, but his "dead" wife returns to haunt them. Familiar story, wearisome execution. (Korea)

CENTIPEDE HORROR

d: Keith Li

There are some incredible moments in this film. An evil priest torments his enemies with insects, especially centipedes. They crawl everywhere, thousands of them. The final twenty minutes are an absolute endurance test. Certainly, nobody will ever kiss the heroine if they've seen this movie! (HK)

CHINESE GHOST STORY

d: Tsui Hark w/ Ching Siu-Tung

It's probably true that Tsui Hark is the best of the Oriental Horror/Action directors (see **ROBOFORCE** or **WE ARE GOING TO EAT YOU**), but with this movie he proves that he can also do atmospheric, medieval fantasies. This is a brilliantly conceived movie and the camera work is, at times, breathtaking. (HK)

CITY WAR

d: Sun Chung

The lead male stars from **THE KILER** and **A BETTER TOMORROW** are together again in this story dealing with two cop-partners secretly stalked by a

now-out-of-prison gangster looking for revenge. The excellent rapport between Ti Lung and Chow Yun-Fat elevates the film above the tired script. (HK)

CLOSE ENCOUNTER OF THE VAMPIRE

d: Yuen Ping

*

A routine comedy horror film in medieval China. (HK)

CRAZY SPIRIT

d: Chien Yuch Sheng

*

Lame **POLTERGEIST** rip off, with a Buddhist priest trying to exorcise suburban home. Yawn. (HK)

CRIPPLED HEROES

d: Ling Akuri-Lu

**

CRIPPLED MASTERS

d: Ho Wang Muri

**

These two movies are basically made for people who visit carnival Freak Shows. Both films are identical in scope; set in medieval China, they tell the story of two men. One had his arms chopped off by the evil king; the other, his legs. They join together (actually one upon the other's shoulders) to take revenge. Fascinating for about twenty minutes. (HK)

CROCODILE HUNTERS

d: Andy Lau

**

Don't be misled by the title. This is not a horror or fantasy film. Rather, it's a rather empty police action movie, saved only by a very good opening sequence dealing with gun-wielding crazies who take over a theatre complex. It's a shame that the rest of the movie isn't very good. (HK)

CURSE OF THE WICKED WIFE

d: Wong King-Pang

**

A confused tale about twins separated at birth, one lives with a rich family and the other with a poor family. There's also a subplot involving a vampire, and another subplot about an evil land-owner who kills people with "death bugs." The movie is reminiscent of **CENTPEDE HORROR** when the heroine spews up the "death bugs" at the conclusion, but getting to that point is a long and winding road. A very long and winding road. (HK)

DARAWASA

d: Tulsi Ramsay

**

The goddess Kali gives birth to a werewolf who becomes hopelessly addicted to a serum created by a mad scientist. Sounds better than it really is. (India)

DARK LADY OF THE BUTTERFLY

d: Chang Ling

Chang Ling (star and director), known as Pearl Cheong in the USA (see **WOLF DEVIL WOMAN** series), is Hong Kong's most captivating, enchanting export. This is a combination "Batwoman" and "Robin Hood" story with some delightful fantasy overtones. (HK)

DEAD AND THE DEADLY

d: Wu Ma

**

A dead man allows a ghost to take over his body so that he can get revenge against his murderers. Especially interesting is a segment wherein he escapes detection by transforming into a bug and hiding in his wife's sanitary nap



THE DEVIL & THE GHOSTBUSTER

kin. Too bad the rest of the movie isn't equally outrageous. (HK)

DEMI-GODS AND DEMI-DEVILS

d: Chang Shing

*

A rather standard costume action/drama set in medieval China with a few fantasy overtones. Ho hum. (HK)

DEMON FIGHTER

d: Chang Peng-Ye

*

This is more a collection of unrelated (but outlandish) special FX segments than a cohesive film. But (for awhile, anyway) it has something to do with a search for a Jade Horse statuette in Medieval China. (HK)

DEMON POND

d: Masuhiro Shinoda

**

In 1913, there is a remote village near a lake. The lake is haunted with demons (of course). The demons can be controlled by the ringing of a magic bell. Accidentally, the bell is destroyed and the spirits cause a tidal wave which drowns the entire village. Picturesque but slow. Note: as in ancient Kabuki fashion, all roles (both male and female) are played by men. (Japan)

DEVIL AND THE GHOSTBUSTER

d: Lu Twei Heng

**

A beautiful ghost bent on revenge (she was originally killed while being raped) gives supernatural fighting powers to a Kung Fu boxer in this rather slow, atmospheric, serious film. There's more-than-the-usual amount of nudity, which (at least) makes it a pleasant cinematic journey. (T)

DEVIL FETUS

d: Liu Honquan

**

On the Feast of The Hungry Ghost a monster rapes the family's mom. She dies, but the possessed fetus lives. Dark and humorless. (HK)

DEVIL TWIN

d: Tam Ling Chu

*

An incredibly slow, shot-on-video horror film about two sisters, sort of an Oriental "Juliette" and "Justine." (HK)

DEVIL'S SWORD

d: Ratino Timocer

A fantasy film about crocodile-people and a beautiful but evil witch queen who

rules them. A winner with Barry Prima (see his **WARRIOR** series). (Indochina)

DRAGON AGAINST VAMPIRE

d: Lionel Leung

*

If there's a cohesive plot line, it doesn't follow any sort of logical progression. An incoherent mess from start to finish. Don't be fooled. Stay away. (HK)

DREAM LOVERS

d: Chen Ching Lo

A musical composer played by Chow Yun-Fat (see **A BETTER TOMORROW** and **THE KILLER**) is haunted by the ghost of a girlfriend from a previous life. It seems that she expects him to keep his promise of "eternal love," even through reincarnation. Surprisingly, he does. He breaks up with his long-time (and loyal) girlfriend, but in a very somber scene ("Whether 2000 years or 9 years, it's still love") she kills herself. Truly unique story, plus there are some very steamy love scenes in this poignant film. (HK)

ELUSIVE SONG OF THE VAMPIRE

d: Takako Shira

**

This movie ranks high on the wacky scale; unfortunately it is also severely disjointed and dreadfully inept. But, frankly, there's alot to be said for wacky. It's the story of a man (in ancient China) who discovers that his home is haunted by four hopping zombies. He enlists the aid of a Kung Fu sorcerer to get rid of them. Meanwhile, the transvestite king has stolen the soul of the castle priestess (while he was making love to her) and he refuses to return it until she can replace it with the soul

of a male virgin. She eventually finds the man (who is still having zombie problems) and she removes his soul. But he isn't a virgin for long, because they fall in love and they are attracted to each other. So the priestess, the man, and the Kung Fu sorcerer all join together to fight the transvestite king. Wow, huh? What about the vampire mentioned in the title? Now that's a good question. (T)

ENCOUNTER OF THE SPOOKY KIND

d: Samo Hung

**

A woman is cheating on her husband; her lover invokes the Monkey King and other spirits to eliminate the husband. But the wronged man survives to beat the unfaithful wife. Interesting ingredients, problems in conversion. (HK)

ESPIRIT D'AMOUR

d: Ring Lam

**

A horror fantasy about a young man who falls in love with the ghost of a girl via a Ouija board. Despite an unexpected, surprising finale (he loses the girl in an exorcism), there's really not much going on here. So, so. (HK)

EXCUSE ME, PLEASE

d: Xung Xe-Ec

A group of flim-flam friends (morticians by trade, more correctly cremators) are chased by the mob and then by ghosts in this horror comedy (with enough subplots to confuse even the most rabid Oriental enthusiast). Especially bewildering is a graphic rape committed by "the heroes" (!) after which the violated girl kills herself (!!) and returns from the grave to seek revenge. It's all very tasteless by

Western standards, and fascinating for the same reason. (HK)

EXPOSED TO DANGER

d: Chia Yung

After being wrongly accused of killing her best friend's father, a girl serves time in prison. She tries to start her life over again, but becomes the target for a psycho (actually the same one who did the original murder). Lots of gore and maggot infested bodies. Plus a girl fight that culminates with a beheading! This one pays off. (HK)

EVIL CAT

d: Dennis Yu

A fascinating film that is also very scary. There are a lot of plot twists but the final twenty minutes is especially memorable. The villainess transforms



EXCUSE ME, PLEASE

into an incredibly powerful cat that, in her fury, destroys the police station. (HK)

EVIL OF DRACULA

d: Michio Yamamoto

It looks like a Hammer film; and the story is very similar to **LUST FOR A VAMPIRE**. Director of school and his wife are descendants of Dracula and the school is their hunting ground. At least that's how it was before a new teacher arrives and becomes suspicious. (J)

FINAL TEST

d: Xen Ling Chu

Here's a Sci-Fi thriller that's a cross between **LOGAN'S RUN** and **THE TERMINATOR**. Good FX include a semi-mechanical villain, half human and half machine. It's fun. (HK)

FIRST VAMPIRE IN CHINA

d: Yam Chun-Lu

**

The initial ten minutes and the final thirty minutes are four (****) star caliber, but the middle section is tedious to the point of intolerable. At the conclusion, when the vampire comes back to life all hell breaks loose. The scene with the bats attacking the front door is frightfully wonderful. Also, worth the mention: when the vampire finally does return, he looks alot like the zombies in Ray Steckler's **INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED-UP ZOMBIES**. Just a coincidence? (HK)

FLESH AND THE BLOODY TERROR

d: Ken Yung

This is an interesting (and very graphic) ripoff of **FRIDAY THE 13TH** plus **LAST HOUSE ON THE LEFT** and a big steal from **I SPIT ON YOUR GRAVE**. A group of teens go camping in the woods where they are stalked by some backwoods mutant-psychos (called, amazingly enough, Disco Boys). These weirdos rape (in shocking and explicit "X" detail) one of the girls, and then gruesomely kill her brother. When the local peace officer refuses to cooperate ("we don't have no Disco Boys in these parts ... only outsiders messing up our countryside"), the girl's father takes justice into his own hands. He hunts down the sickos and eliminates them with brutal (and gory) inenuity. If your taste leans towards this type of sadistic fare, then add another star (*) to the above rating. It really does deliver the goods. (South East Asia)

FURY OF THE HEAVEN

d: Chen Ching Lo

One of the better possession movies filled with hexes, spells and exorcisms. It also contains an amazing lady crucifixion, lesbian sex, and flying skulls. The overall tone is dark and gelid. (HK)

GHOST HOSPITAL

d: Tony Lu Yung

*

Because of a hospital hex, whenever a certain patient (why this one?) sleeps he visits a supernatural world of hopping zombies and warring priests. A pathetic film. It's so disjointed that it looks like two different movies spliced together. (HK)

GHOST IN THE MIRROR

d: Song Cunshou

A scholar falls in love with a beautiful girl, who may or may not actually be a

ghost. This familiar theme in Chinese literature works well as an arty horror film. Visually stylish. (T)

GHOST SCHOOL

d: Kam Ling Ho

*

Could a movie be any worse? At least it wasn't shot on video, but the story is a very unsatisfying blend of preppie humor and preppy horror about a ghost of an ancient warrior who tries to communicate with some vacationing fraternity boys. Obviously this was inspired by the HAPPY GHOST series. Abysmal. (HK)

GHOST SNATCHER

d: Xen Lung Ting

An absolute, unabashed GHOST-BUSTERS rip off. It's so much fun that the similarities are soon forgotten. Good FX, too. (HK)

GHOST'S LOVER

d: Wong Ching

*

An uneven marriage between contemporary values and ancient sorcery as a man becomes involved with a girl who could be a ghost. A familiar story in Oriental films, right? (HK)

GOLDEN QUEEN

COMMANDO

aka AMAZON COMMANDO

d: Lawrence Full

Not a horror or fantasy film, rather this is an Oriental Western (!) with seven captivating beauties on horseback. Led by Venus Lin (who wears a very chic eye patch), they singlehandedly take on the entire bad army. Simple words can't describe this astonishing movie. It's truly gargantuan. (Also see PINK

FORCE COMMANDO) (HK)

GRAVE SIDE STORY

d: Kam Yoo Tu

*

The only good thing about this movie is the title. It's another stupid shot-on-video waste-of-time from this loser-of-a-director. (HK)

GRUDGE OF THE MOON

LADY

d: Kim In Soo

A medieval love triangle: 1) Man, 2) Poor Girl, and 3) Rich Girl. Rich Girl tricks Poor Girl into leaving town. Lonely Man marries Rich Girl. Poor Girl is on her way back home when she is caught and held captive in a swamp by an Evil White Cat Spirit. She becomes possessed and she returns to the village where she destroys everything, murders her rival, and is eventually killer by her lover. Whew! (K)

GUARDIAN & SHE-GHOST OF SHOLIN

d: Wong Lu-Bswa

*

This is a very typical (and very slow) dead-girl-gets-revenge-thru-a-ghost story. The only unusual aspect: after taking vengeance, she falls in love with a human. She doesn't want to return to heaven until her boyfriend can join her by killing himself. And he does. (HK)

HAPPY GHOST

d: Clifton Ko Sum

**

HAPPY GHOST 2

d: Clifton Ko Sum

*

HAPPY GHOST 3

d: Tsui Hark

HAPPY GHOST PART 1 and PART 2 are basically the same movie, sort of a hybrid **BREAKFAST CLUB** meets **TEEN WOLF**. Instead of a werewolf helping the team win the ballgame, this time it's a ghost. By the third sequel, this premise was wearing very thin, so there's little similarity. **PART 3** is a meandering, episodic telling of five reincarnated spirits and their (mis)adventures back on earth (even director Tsui Hark couldn't save this one). (HK)

HAUNTED COP SHOP 2

d: Jeff Lau

Don't be misled by the title. This movie delivers. It's nonstop action (even before the credits role) and the ending iswell....unforgettable. The hero kills the creature by urinating into a pool, thus completing an electrical circuit, frying the monster. The hero's buddy laments his friend's unfortunate (yet noble) death by saying: "I'll think of him every time I piss." does it get any better than that? (HK)

HAUNTED MADAM

d: Tony C. K. Lo

Similar to **HAUNTED COP SHOP** in style and pacing, this film is filled with wonderful, outrageous FX plus astonishing villains (and villainesses) including a ruthless, bloodthirsty superman, and a sexy-but-thoroughly-bad sorceress. It's all tied together with four beautiful policewomen who are told by a reputable fortune-teller that they "will all meet the same man at the same time, he is dangerous, he will cause one of you to commit suicide, another to break you head, one of you will be raped and the last will be killed." Thanks to creative script writing, each of these prophecies comes



HAUNTED COP SHOP 2

true. Sort of. (HK)

HE LIVES BY NIGHT

d: Po Chih Leo

There's an interesting use of fashion and color in this stylishly photographed slasher film. It's the story of a crazed killer who confesses his crimes to an all-night radio talk-show hostess until he decides that she, too, must die. Good tension flick. (HK)

HERO OF TOMORROW

d: Lo Haw-Lo

**

A plodding, yet (at times) violent attempt to cash-in-on the popular **A BETTER TOMORROW** series. This is the story of a gangster who gets out of prison in Hong Kong, kills his enemies, and goes to Taiwan. There he mur-

the dead and the deadly

ders the existing mob boss and starts a new racket. Even though the conclusion climaxes into the patented gun-play bloodbath, there's a shallowness that permeates the entire production. It lacks the heart and style of John Woo's original. (T-HK)

HEROIC ONES

d: Bau Hsieh-Lee

**

This adventure film about a grand tournament in medieval China is included for Chang Ling completeness (see the WOLF DEVIL WOMAN). (HK)

HEX

d: Gui Zhihong

*

Another man-fakes-death-and-comes-back-as-a-ghost story. (HK)

HEADHUNTER

d: Lau Shinghon

Ex-soldier goes mad after returning from the war. He begins stalking and killing citizens in the city. Harrowing. (HK)

HEARTBEAT 100

d: Kent Cheu

An effective slasher movie in the FRI-DAY THE 13TH mold. Graphic horror with some high school humor provided by the teens. (HK)

HOCUS POCUS

d: Chien Yue Sang

**

The stars of the MR. VAMPIRE series appear in this film about a traveling troupe of performers who act out traditional Chinese Horror stories. Stage life and real life blend together when ghosts and spirits start causing

trouble. The choreographed rituals are captivating but the story is weak. However (take special notice) there's an outrageous subplot about a man urinating on a grave and an insulted ghost taking revenge. (HK)

HONG KONG BUTCHER

d: Jeff Lau

**

A Maniac On The Loose type movie, but not as dynamic as RAINING NIGHT'S KILLER. Mostly it's a police procedural film with occasional glimpses into the why of the killer. Despite the title, it's a rather bloodless adventure. (HK)

HOST FOR A GHOST

d: Lo Wei Lang

*

This is a movie about a spirit who escapes the pain of Hell by agreeing to return among the living. The majority of the film concerns itself with the ghost's search for a perfect body to possess. Lots of lame and very tedious sight humor and slapstick. (HK)

HOUSE

d: Nobuhiko Obayashi

A house has been hexed by a sexually frustrated witch. Amazingly, the furniture devours virgins of marriageable age. In order not to be eaten, the heroine must have a sexual experience. She is haunted by vivid dreams of masturbation but refuses to indulge and instead, she becomes part of the house itself. No, this isn't made up. (J)

HOUSE OF THE LUTE

d: Lau Shinghon

**

An elderly man marries a young woman and moves to the country. She gets sexually involved with the houseboy;

together, they kill the old man who then returns as a ghost. Atmospheric and cautious. (HK)

HUMAN SKIN LANTERNS

d: Sun Chung

A demented artist kills young girls and skins them (in graphic detail). The skins, in turn, are used to create beautiful, ornamental lanterns in the shape of the dead girls. Grossome and shocking, but mesmerizing. (HK)

HYPOCRITE

d: Chuen Yium San

**

Lots of subplots make this film very difficult to follow; however visually it is quite striking. Through a zealous use of light and dark shadowing, it is also very grotesque, especially the segments about a sadist and his captive coed. (HK)

IMP

d: Dennis Yu

Graphically detailed surgery, zombies, and gory deaths in another ROSEMARY'S BABY type story. Familiar plot; unique approach. (HK)

INFERNO

d: Tatum Kumashiro

Adulterous couple have a baby just before they are brutally killed by their outraged families. The baby grows into a beautiful young woman who takes revenge on the killers. Lots of gore, impaled limbs, bodies ripped apart, and even cannibalism. (J)

INTO THE NIGHT

d: Yuri Won Ting

**

This is another man-comes-back-from-

the-grave-to-seek-revenge tale, gone haywire. It starts out as a simple story. Man comes home and finds his wife in bed with a friend, the two kill and bury his body in the garden. He returns as a ghost. Now here's where it gets complicated. The wife and friend rent the house to another girl; meanwhile the ghost enters the body of a housepainter who freaks out and kills his partner. He is arrested for the murder, but gets away from the policemen. He returns to the house, which is now occupied by the new girl. They fall in love, but their romance is interrupted by the vengeful policeman (also now possessed!) who is angry that his prisoner has escaped. The whole thing escalates into a gory bloodbath wherein everybody (the wife, the lover, the killer, the cop; but not the girl) are all destroyed. (T)

INVINCIBLE

d: Chang Ling

An action/adventure movie with fantasy overtones from alluring Chang Ling (alias Pearl Cheong). Great sets and impressive sword play plus Chang! (HK)

ISLAND WARRIORS

d: Aj Yeung Chuen

There's an island populated only by women; they are invaded by pirates but the females remain victorious. The women take captives. Some of the men are experimented on (castrations, etc) and some are experimented with (copulation, etc). The whole thing ends, after a major conflict, with the two sexes living together in mutual harmony. By the way, there are musical numbers (!?) and they are campy and fascinating. (HK)

ISLE OF FANTASY

d: Chien Yueh Chuen

A needlessly confusing film about a group of girl scouts trapped on a desert island, with drug smugglers and a giant ape. (HK)

JAILHOUSE EROS

d: Wong Ching

All the usual Babes-Behind-Bars perils are in this film, plus (thanks to a Devil worshipping cellmate) there are also ghosts and jiangshi (hopping zombies) in this outlandish excursion. (HK)

KILLER

d: John Woo

Hong Kong's #1 action director (see A BETTER TOMORROW and KILLER ANGELS) delivers an explosive no-holds-barred story about an impossible triangle involving a tough cop, a blind cabaret singer and a professional hit man. The violence is unexpected and extraordinarily brutal.

It's a constant swirl of gun-blasts and bloody mayhem in the middle of an (otherwise) bittersweet tale. This movie is a remarkable accomplishment. (HK)

KILLER ANGELS

d: John Woo

An excellent "Charlie's Angels" rip-off from the director of A BETTER TOMORROW and THE KILLERS. This one really delivers with an incredible final half hour of nonstop gun-play and explosions. These three "Angels" wipe out the entire Mafia gang, at least 60 bad guys dance the blood ballet. Not really a horror movie but there's more gore and sleaze than any ten American terror films. (HK)

KUNG FU FROM BEYOND THE GRAVE

d: Li Zhao

Gangs of rival ghosts are stopped and destroyed by menstruation blood from a virgin. (!?) Unusual fare. (HK)



KURONEKO

KUNG FU ZOMBIE

d: Hwa I Hu

There's lots of great stuff in this movie, unfortunately it all takes place in either the first ten minutes or in the last half hour. Forget the middle, use your fast forward scan; but don't miss the zenith, over-the-top fight scene between Billy Chong and the evil zombie. (HK)

KURONEKO

d: Kaneto Shindo

This is the (in)famous Japanese anti-Samurai horror film. In feudal Japan, an old woman and her daughter-in-law are raped and killed by samurai. They return from the grave as "ghost-cats" determined to kill all the warriors they meet. They spend most of the film ripping out the throats of many victims until, in a moment of Oedipus-type irony, they find themselves about to kill a samurai who is both their son and husband, respectively. It's an interesting combination of visual imagery and gross-out shock FX. From the director of ONIBABA. (J)

LAKE OF DRACULA

d: Yurito Hoshi

A Toho film (also see EVIL OF DRACULA) that looks like a Hammer production. The sets and location shots are breathtaking, especially the twilight/sunset-over-the-ocean camera work. The story has something to do with a woman having nightmares because of an encounter with a vampire when she was young. (J)

LEGEND OF THE MOUNTAIN

d: King Hu

**

A long (110 minute), plodding fantasy film about a man and his search for nirvana. There are a few interesting FX (especially the flying, flute playing good witch) but most of it is tedious going. (HK)

LEWD LIZARD

d: Wang Hsiung

This one is very nasty (by Western criterion). A young sutor loses his girlfriend to a wealthy businessman. At first he's angry. Then, in a fit of depression, he goes to the seashore where he finds (what else?) lizards. Immediately the man puts the lizards into a bag and takes them home. At this point, the plot turns strange: for no apparent reason, the man becomes obsessed with ladies' dirty underwear (!?!) (actually sniffing the panties to make sure!) and he steals six or seven "tainted" ones from various public restrooms and goshia houses. But, why? Well, here's where the plot turn repulsive: he mixes the "juices" from the underwear with a special "aggressive compound" and then injects the fluid into the lizards. These little reptiles (now hooked on "love jizz") become soldiers in his personal battle against females. "I hate women!" he screams, holding the helpless victim's legs apart, allowing the little creatures to gain entrance. Lots of women die, driven mad with sexual ecstasy and (of course) pain, while the psycho howls with laughter. In a particularly tasteless segment, he meets a girl that "he really likes," the soundtrack bursts into a sappy love song as the two flirt, kiss, walk, run, and kiss again. But while boasting, she finds the jar of lizards ("What cute things!" she says. "Don't touch them," he responds protectingly. "Don't be silly," she answers, pushing him away) an promptly opens the jar and drops the

lizards down her bikini trunks (!!!). "I love the fe-e-e-e-l-l-l-l . . . O God! No!" she cries in delirious agony. Too bad. True love never runs smooth. (HK)

LIFE AFTER LIFE

d: Peter Yung

**

Puppets come to life and wreck havoc. (HK)

LOVE ME VAMPIRE

d: Irene Wang

**

The Oriental answer to USA "Fright Night" movie, but there's more concentration on the high school motif similar to the Hong Kong H A P P Y G H O S T series. (HK)

LOVE WITH A GHOST IN LUSHAN

d: Chang Peng Ye

**

A medieval, fantasy ghost film with some outrageous moments but mostly it's the familiar "man in love with a ghost" theme. (HK)

LOVES OF THE LIVING DEAD

d: Ho Menga

An outrageous zombie movie filled with blood and gore from the director of BLACK MAGIC 2: REVENGE OF THE ZOMBIES. (HK)

LUNATICS

d: Hwa I Hu

*

A terrible cops vs the killer movie made by the creator of the enjoyable KUNG FU ZOMBIE. This one totally misses the mark. (HK)

MAGIC STORY

d: I Yung Tong

**

Lots of slapstick antics as a priest goes through the rituals designed to control an army of zombies, but the actual plot has to do with a boy who tries to win the respect of his girlfriend's father by becoming a vampire-hunting ghost-buster. However, after visiting the magical netherworld he decides to enlist supernatural aid in his quest for the girl. A seemingly important piece of Oriental zombie folklore is demonstrated in this film: you can become invisible to a vampire, ghost or zombie if you hold your nose when they're around. Valuable information, right? (T)

MEN BEHIND THE SUN

d: Xeng Lu Law



MEN BEHIND THE SUN

This is an uncompromising (well filmed but repulsive) movie that vividly shows the atrocities committed by the Japanese against the Chinese inside the walls of the "scientific research oriented" concentration camps during the Second World War. The camera doesn't ever stray from the horrendous images, rather it uses those scenes (example: a young male boy's chest is cut open and heart removed "just to see what it looks like") to emphasize the incredible lack of inhumanity by the oppressor. Sombering and powerful. (HK)



MIXED UP

MIXED UP

d: Henry S Chen

A surprisingly effective kids-in-peril horror comedy with a vampire and something that looks like the Frankenstein monster. (HK)

MONKEY WAR

d: Chang Ching

One of the best examples of Chinese fantasy. There's lots of action and comic book excitement. The standout is when the giant spiders turn into beautiful, yet evil, witches. What more could we ask for? (HK)

MR. POSSESSED

d: Pan Yung-Ee

Whenever he becomes sexually excited, a particularly shy boy is possessed by an evil spirit. While under the influence of the demon, he says things like "Go up on the roof and streak" (!?!) and "Fuck a Duck" (!?!?!). All of this is happening because his family is cursed with an "end-of-a-bloodline" spell. There is also an unexpected subplot about a friend who turns into a vampire-sort-of-werewolf and crashes the girls' slumber party. The two plots don't appear to be related in any way. (HK)

MR. VAMPIRE

d: Wong Kee Hung

The first and most impressive in this popular series. Don't be put off by the title. The movie has all the unique elements that distinguish Oriental horror films from other country's entries. In fact, this film is probably one of the best introductions to this unique genre.

Others in the series:

MR. VAMPIRE 2

d: Sung Kam Shing **

MR. VAMPIRE 3

d: Wong Kee Hung ***

MR. VAMPIRE 4

d: Law Lit **

NEW MR. VAMPIRE

aka KUNG FU VAMPIRE
BUSTER



MR. VAMPIRE SAGA 4

d: Xen Lung Ting ***
NEW MR. VAMPIRE 2
 aka **ONE EYE BROW PRIEST**
 d: Mason Ching ***
 (HK)

MY COUSIN, THE GHOST
 d: Lu Wong-Tu

A man sells his restaurant in the UK and returns to share the profits with his cousins in Hong Kong. There's lots of forced humor (dealing mostly with cramped living quarters and bad food) until it's discovered that the man is actually a zombie. The final half hour is filled with good FX (especially when a female ghost removes her head) and features music liberally lifted from **GHOSTBUSTERS**. An odd entry. (HK)

NAKED COMES THE HUNTRESS

d: Yam Ti Lung

Cool title. Bad movie. A fantasy film about three hunters who fall in love with a nymph living in the snowy mountains. Very slow. (HK)

NIGHT CALLER

d: Philip Chan

This is a tough, no-nonsense thriller with amazingly exploitive overtones. A lesbian relationship gone sour is the catalyst for this film which features graphically convincing, slasher-type, knife killings plus highly disturbing, decadently psychotic, behavior from the (otherwise beautiful) villainess. There are also tender, bittersweet moments in the midst of the absolute madness. Uniquely impressive camera work, fast-paced direction, solid acting, and an offbeat ending put this film in a class by itself. (HK)

NINE DEMONS

d: Ng Wu Fu

A youthful warrior sells his soul to the devil in exchange for power and fighting skills. He is protected by a necklace consisting of nine miniatures skulls. When in battle, these skulls become "demon children" who cannibalize the opponent in a bloody frenzy. Soon the warrior finds that he cannot control the heightening mad lust of the children. This leads to a final (and unsatisfying) confrontation. (HK)

OBSESSED

d: Henry Ohan

A fireman is possessed by dead, burnt corpse of a woman he tried to rescue.

The lead is played by infamous Hong Kong transvestite, Eddie Chan; it's somewhat interesting and fitting to watch him play a man possessed by a female spirit. (HK)

OCCUPANT

d: Ronny Yu

The spirit of a dead singer takes over another girl's body in order to solve the murder. Good FX and camera work elevate this one above other Oriental fare with a similar theme. (HK)

OPERATION PINK SQUAD 2: THE HAUNTED TOWER

d: Jeff Lau

The original **OPERATION PINK SQUAD** was a winner action/adventure film that featured beautiful girls with machine guns similar to the **ANGEL** series. This time, director Jeff Lau takes the girls, puts them into a horror motif and adds a touch of humor. The result is a remarkable excursion into the outlandishly bizarre. Especially enthralling is an awesome villainess who has the power to disjoin her head from her body. As her body continues to chase The Pink Squad through the corridors of the haunted castle, her head zooms at break-neck (pardon the pun) speed chomping, biting and nipping at everything in its path. The Squad then uses miniature helicopters to chase it and (in scenes reminiscent of the "ball" in **PHANTASM**) the copters eventually surround the head; however she chooses to self-destruct in an amazing explosion of blood and gore. And the FX are so good that one almost believes it all. There's lots more, including legions of "Living Dead-type" zombies and four Kung Fu mystics who arrive through a "door to heaven." These priests, armed only "with the power of musical instruments," go into

battle against the creatures and (like an MTV video) kill them with music. This film is a must see extravaganza. (HK)

PEACOCK KING

d: Nam Nai-Choi

Unexpected things constantly happen in this story about Hell Virgin and her attempts to take over the world. There's amazing stop-motion animation, plus dragons, black magic, bitch queens, zooming fireballs, and the hero Peacock King. It's a bewitching delight. (HK)

PHANTOM KILLER

d: Feng Tsui Fan

*

Nothing unusual here. It's a standard police thriller about a murderer who never leaves any clues except petals from a flower. A bloodless, shockless bore. Comatose stuff. (HK)

PHOENIX: WOLF NINJA aka MATCHING ESCORT

d: See Ma Peng

This is the third Chang Ling's **WOLF DEVIL WOMAN** series (loosely and distantly related). There are evil warlords and witches, magic spells and swords in this film about a beautiful female warrior and her journey through ancient China. (HK)

PINK FORCE COMMANDO

d: Lawrence Full

This sort-of-a-sequel to **GOLDEN QUEEN COMMANDO** finds all the original cast members in a new plot. Venus betrays her gang (for a man!). She regains their respect by chopping off her arm, replacing it with a Gatling gun. Really. (HK)

PINK ROSE

d: Yuen Chien-Feng

*

A disappointing girl-gangster ripoff; the climatic revenge ending is even lame when compared to below average films of this ilk like **TIGER CAGE**. (HK)

POSSESSED

d: David Lai

**

A inner city motif mixed with folk superstitions plus "old dark house" stuff. Sort of fun. (HK)

PREGNANT BY A GHOST

d: Rom Bunnag

**

Rosemary Baby rip off, notable only because of rather explicit sex scenes depicting the demonic impregnation. (Thailand)

PRISON REVOLT

d: Akira Inoue

A nasty Women-In-Prison film about a girl who is incarcerated for killing her freak-of-a-husband. Initially she comes home to find him in the middle of a sadomasochistic orgy with a tattooed babe who likes to have her body covered in hot candle wax. Soon the heroine finds that her dead husband's fetishes can't hold a candle to the sick games played by the Prison Warden in his own private torture chamber. Lots of whipping, girls in chains, plus vicious sex filmed in a non-flinching, extreme close-up style. Foreboding and very shocking. (J)

RAINING NIGHT'S KILLER

d: Chen Ching Lo

A good suspense story about a serial

killer loose in the city, but he only strikes when it rains. Graphic and chilling. (HK)

RECORD OF BLOOD

d: Tsang Chung Chiang

*

This Hong Kong equivalent to **DEATH FACES** (you know, the horrible American let's-make-a-quick-buck **FACES OF DEATH** ripoff) is a "shockumentary" filled with out-of-focus newscasts of executions and war crimes, plus a lame feature about drug trafficking thru Thailand. Don't bother. (HK)

RED SPELL SPELLS RED

d: He Yong Lin

Mayhem in Borneo! Exorcism! Possessed natives! Explorers discover images of devils on film when they return from the jungles, so they go back to take a closer look. The ending pays off. (HK)

RETURN OF THE DEMON

d: Wong Ying

An episodic horror yarn that effectively mixes terror and comedy. This film is very similar to the early USA **ABBOT AND COSTELLO MEETS FRANKENSTEIN**. Enjoyable. (HK)

REVENGE FOR A RAPE aka HONG KONG LADY AVENGER

d: Yang Chia-Yun

Imagine the plot of **LIPSTICK** with the sleaziness of **MS. 45** and the result is this movie. Worth a look. (HK)

REVENGE OF THE GHOST

d: Lee Yoo Sub

**

Combination mad-plastic surgeon and vengeful ghost story, plus a Jack The Ripper type killer. None of it fits together very well, but it's fun to watch. (K)

REVERSED ENEMY

d: Lee Hyuk Soo

*

An ugly spirit with an enormous red tongue battles an avenging daughter. A couple chuckles, not much else. (HK)

ROBOFORCE

aka I LOVE MARIA

d: Tsui Hark

Nonstop action with giant robots and an evil villainess, Maria. The camera work is extraordinary in this nonflinching aggressive film. Over all, it's a rare

mixture of Oriental horror and science fiction. The results are magnificent. (HK)

SAMURAI REINCARNATION

d: Kinji Fukasaku

A ghost army is formed to overthrow the shogun. Big-budget fantasy version of THE SEVEN SAMUARI. (J)

SEVENTH CURSE

d: Lan Dei Tsa

While a group of explorers are on an expedition in the jungles of Thailand, and anthropologist stumbles upon the ritualistic ceremony of the Worm Tribe. A beautiful girl is tied to an altar and is being sacrificed to a creature that looks like ALIEN. The explorer saves her, only to be captured himself by the Witch Doctor. Helplessly, the unfortunate anthropologist watches as a



THE SEVENTH CURSE

professor/friend is anointed with a strange gunk that (somehow) causes the body to convulse and explode in a shower of worms and other slithering creatures. Then the Witch Doctor snatches up the eyeball of the ruined friend and forces it down the throat of the explorer. Immediately (of course), the hero's body is infected with erupting painful blood boils. However, he does manage to escape, and his physical malfunction is reversed when the girl cuts off her nipple(!) and feeds it to him. But (perhaps the most amazing), all this takes place in the first half hour! Next, it's one incredible scene after another. There are magic spells using blood of black dogs and black sheep, and others using the blood of freshly slaughtered children from a nearby tribe! There are small ALIEN creatures that burrow into the victim's chest and out the other side! plus a large "Alien" creature (called Old Ancestor) that rips the head off the victim and drinks blood from the stump! Also, as an extra bonus, this movie introduces Chow Yu-Fat (the cool star of **KILLERS** and **A BETTER TOMORROW**) in one of his first roles. Don't miss it. (HK)

SHE SHASHOU

d: Xiao Gui

*

A young boy befriends rats in this Oriental Willard ripoff. (HK)

SHOCKING!

d: Fong Ho

**

An old-dark-house motif with **AMITYVILLE HORROR** theme, as a reporter and his family move to a haunted house in the country. The ending is a disappointment. Too bad. (HK)

SKETCH OF A PSYCHO

d: Dennis Yu

The director of **EVIL CAT** and **THE IMP** creates a scary, killer-on-the-loose, slasher movie punctuated by unnerving, extreme close-ups (similar in style to many of the great Italian thrillers). (HK)

SNAKE GIRL DROPS IN

d: Lew Ting-Lu

An Oriental jungle girl movie, features beautiful snake girl who wears a Tina Turner wig to cover a nest of live snakes (!?!). whether these snakes are actually part of her scalp is never explained. Anyway, she freely joins a group of explorers and returns with them to civilization (which, by the way, appears to be only a few miles away). Some incredible moments (eating a live frog, watering her "snake" hair in a mens room urinal) but mostly it's scantily clad snake girl against the gangsters. (HK)

SPIRIT VS. ZOMBI

d: Yao Fanpan

**

This should actually be called **THE PRIEST VS THE VAMPIRE** because there are no spirits or zombies in the film. Instead it's the story of a vampire father and young son who are resurrected in modern Taiwan. Mostly, the film plays on sympathy as these two "strangers in a strange land" are separated from each other (a la **AMERICAN TALE** type sentimentality). Regardless of the otherwise maudlin script, the ending comes as a complete surprise when the father is blown to smithereens and the shocked, forlorn young child walks off into the fog. Alone. (T)

SPIRITUAL LOVE

d: David Lai

The title does not refer to platonic love, rather this is a fairly interesting tale of a triangle between a man, his wife and the ghost of his dead girl friend. (HK)

SPOOKY! SPOOKY!

d: Lo Wei Don

The beach is closed. Oh No! cry the teenagers. But even worse: some dis-obedient swimmers are turning up dead. Is it 'Red Tide?' the teens ask. Has the Blue Monster returned? No. It all has to do with an ancient curse, and now the lake is haunted. When a pretty teenage girl is sucked into the water, she returns from Hell as a superpowerful, super-sex-charged ghost. There are further exploits involving skeletons in quicksand, electrically charged fish creatures, EVIL DEAD type zombies, plus attacks by severed heads and severed hands. In a highly controversial scene the severed hand crawls into the police chief's pants and masturbates him. (HK)

STRANGE DEAD BODIES

d: Kang Bun Koo

An Asian version of LIVING DEAD AT THE MANCHESTER MORGUE: an insecticide brings the dead back to life, plus it causes premature childbirth. The scenes of the deformed babies being born are very shocking, but the zombies aren't as effective due to rather poor makeup. It's still an unsettling film. (K)

THRILLING BLOODY SWORD

d: Chang Shing

An Oriental retelling of the "Snow White" story with a cyclops monster, a couple dragons, an evil warlock, and monkey men thrown in for good measure. It's fun and there's never a dull moment. (HK)

TIGER CAGE

d: Yuen Wo Peng

*

A tired and tedious "wanna-be" action film about a drug trafficking police officer. The gun play won't even keep you awake. (HK)

TIL DEATH US DO SCARE

d: Lau Kar-wing

**

This is a horror comedy as the ghosts of three deceased husbands play cuped with the widow. The conclusion FX are orchestrated by Tom Savini. (HK)

TOKUGAWA ONNA KEIBATSHUSHI

d: Teruo Ishii

In this movie, there are three different stories with a similar theme: the relationship between violence and pleasure. First, in ancient Japan, a Geisha girl commits the ultimate sin with her brother; second, a priest subjects his son lover to a kinky torture session and death because she was unfaithful to him in her dreams; third, sadistic emperor finds a perfect masochistic mate. Lots of kinky stuff including bondage, blood drinking and a gore orgy with a rampaging bull against a bevy of whores. Very grim and powerful. (J)

TOOTHLESS VAMPIRES

d: Lee Hun Yu

Here's a comedy horror film that works, because much of the humor is very



TOOTHLESS VAMPIRES

black. The opening (even before credits) is a total bloodbath, shock experience. The story itself is about a family of vampires that, due to a genetic imbalance, don't have fangs. Their hairbrained schemes of getting blood are shocking and funny. Very dark, but very enjoyable. (HK)

TRAIL

d: Ronny Yu

Smugglers use zombies to transport opium (!!) but the authorities begin to investigate. They trace the "zombie trail" back to a pagoda where they discover a vampire running the entire operation. (HK)

2 WOMEN FROM THE NETHERWORLD

d: Park Yoon Kyo

**

A raped girl kills herself and returns (with a ghost friend) to take revenge. (K)

UNCLE KEN'S ANGELS

d: Mason Ching

*

A very poor "Charlie's Angels" ripoff. Forget this one and watch **KILLER ANGELS** instead. (HK)

VALLEY OF GHOSTS

d: Kim Si Hyun

*

Ghosts attack rich people (why?) plus something about the relationship between cats and women (didn't know there was one). (HK)

VAMPIRE'S BREAKFAST

d: Wong Chun

**

An okay story about a newspaper reporter who stumbles upon a nest of vampires living in contemporary Hong Kong. The police don't believe him (of course) so he sets out to get proof to back his story. The movie is a comedy horror blend with mediocre FX. (HK)

VAMPIRE LIVES AGAIN

d: Kam Yoo Tu

*

VAMPIRE STRIKES BACK

d: Kam Yoo Tu

*

These two movies are among the very worst Oriental horror films. They're shot-on-video messes that vacillate between lame terror sequences and embarrassing comedy bits. Somebody should take away Kam Yoo Tu's video camera. The world would be a better place. (HK)

VENGEANCE IS MINE

d: Chi Lee

A drug-crazed gang of delinquents attack and rape a nurse as she is walking home from her hospital. These crazies continue to torment her and her friends (for the entire film) until she finally takes justice into her own hands. The conclusion is an unparalleled explosion of violence and carnage. White knuckle stuff. (HK)

VENGEANCE OF THE SNOW MAIDEN

d: Ng Wu Fu

*

Cool title; lame story with "Ice Princess" overtones about a girl raised in the wilderness by a witch. (HK)

VENGEFUL VAMPIRE GIRL

d: Kim In Soo

**

A raped woman kills herself during the sex act by biting off her tongue, thus bleeding to death. Ten years later she returns as a ghostly vampire to seek revenge. (K)

WARRIOR

d: Sisworo Putra

WARRIOR 2

d: H Tjut Djalili

WARRIOR 3

aka WARRIOR & BLIND

SWORDSMAN

d: Worod Suma

Barry Prima is Jaka Sembung. These three fantasy/adventure films tell the story of his exploits against evil dictators. The movies are competently filmed and fun to watch, but their major

contribution is their "balls to the wall" approach to violence. In Kung Fu fights, people bleed. Gore flows. Lots of it. The best example is in WARRIOR 2 when the villainess actually gets her face ripped off. (I)

WATCH OUT!

d: Tony Leung

This is a very strange "comedy" that breaks many cultural taboos. Two ghosts fight for possession of the same body. Eventually an agreement is made: Ghost #1 will occupy the body only until he sires a baby; then Ghost #2 will kill him and take over. #1 adopts a homosexual lifestyle to protect himself, but soon he falls in love with (and marries) his maid. When she becomes pregnant, he tells her about the sad eventuality. This leads to completely tasteless (by Western standards, anyway) segments, wherein the wife tries to "lose" the baby. First, she attempts an abortion, and then tries to trip and fall. She hoodwinks robbers into beating her, and finally pays a judo master to hit her in the stomach. But each time Ghost #2 intervenes. An amazingly repulsive plot line, right? (HK)

WE ARE GOING TO EAT YOU

d: Tsui Hark

Two hunters are captured and taken to a city populated by cannibals. Lots of blood and gore, lots of fun too. Plus a very strange mixture of horror and sexual humor. One of the best. (HK)

WEDDING DRESS OF THE GHOST

d: Park Yoon Kyo

*

A man kills a hitchhiker. A month later, while driving home, he runs over

her again. Or was it a ghost? Who cares? (K)

WHITE HAired DEVIL LADY

d: Chang Hsin Yin

*

Obviously inspired by the Pearl Cheong/Chang Lin **WOLF DEVIL WOMAN** movies, this film doesn't deserve to be mentioned in the same breath. It's a poorly made, disjointed fantasy flick. (HK)

WOLF DEVIL WOMAN

d: Chang Ling

In America she's known as Pearl Cheong. Her real name is Chang Ling (director and star). But she *is* Wolf Devil Woman! After being raised by wolves, she attacks the Devil and his evil army of Zombies: she can do anything. She can fly. She can swing a mean sword. She can spin around real fast and make her hair turn white. But, here's the most amazing thing she does: when the Devil sets her boyfriend on fire, she douses the flames by biting (yes, biting) her arm

and the splurting blood puts out the fire. (!!!)

also:

VENUS: WOLF NINJA

d: Sze Ma Peng

This is the second in Chang Ling's **WOLF DEVIL WOMAN** conceptual series. It's filled with more fun and action as she unleashes her vengeance on the evil (and rainbow hair colored) warlord, plus there's poison spells, walking on water, ghosts, a dethroned good king, and magic mushrooms.

also see **PHOENIX: WOLF NINJA, DARK LADY OF THE BUTTERFLY, THE HEROIC ONE, and INVINCIBLE** (HK)

ZU: WARRIORS FROM MAGIC MOUNTAIN

d: Tsui Hark

This is an epic Oriental fantasy movie filled with extraordinary visual delights. It fluctuates effortlessly from outrageous to ascetic. Most every scene ambushes the viewer. This is a perfect introduction to the genre. (HK)



WE ARE GOING TO EAT YOU

蜈蚣咒

李殿朗
高橋佳

何裕榮

陳曙光

何建業

黃家禧

李百勤



THE SOFT YELLOW UNDERBELLY

BY ROC CHEN LI (WITH POMPAÑO JOE TORREZ)

There's nothing that I wouldn't watch. I want to see it all. Sometimes I'm sorry. And sometimes I wonder why I watched it in the first place.

Sure I've been grossed out. Often. But that doesn't stop me. I still want to see everything. The bad. The brutal. And the disgusting.

Unless you feel the same way, you might want to pass on the following reviews. Okay, you've been warned, these four Oriental films are the granite foundation of the celluloid slime pit. Really.

PRISON REVOLT

d: Akira Inoue

This movie was released in Germany under the title *REVOLTE HINTER GITTERN*. It's a nasty Women-in-Prison flick about a girl who is incarcerated for killing her freak-of-a-husband. Initially she comes home to find him in the middle of a sadomasochistic orgy with a tattooed babe who likes to have her body covered in hot candle wax.

Soon the heroine finds that her dead husband's fetishes "can't hold a candle" to the sick games played by the Prison Warden. He has his own private torture chamber in the sacristy of the prison chapel. He is especially proud of a stungun vibrator: it looks like something that should still be connected to Sigourney Weaver's *ALIEN*.

At the conclusion of the movie, the girls revolt. The heroine finally gets her revenge. She crams the metal dildo down the throat of the Warden and, while he's trying to vomit it out, she fries him. It's an incredible array of custardy bile, spit, and electric fleshies.

Throughout the film, there's an inordinate amount of whipping, girls in chains, plus vicious and (I begrudgingly admit) erotic sex scenes. The movie is shot in a non-flinching, extreme close-up style that adds to the overall claustrophobic effect, intimate and foreboding. And very abominable.

SECRET SQUATS

d: Mayi Nigisa

In this "documentary" the pretty star, Anite Loo demonstrates the perfect way to "take a dump." She climbs on a park bench, hikes her dress and assumes a squat, sticking her butt over the side. And poop!

Then, just in case we missed it the first time, she does it again on a street corner. That's when the special video FX kick in, turning the one (rather shocking) image into 15! And all this happens before the credits even roll!

After the credits (and a theme song) Anita hides a video camera in a Public Toilet. For an hour we watch as a parade of unsuspecting women use the facilities. The camera is situated so we can see only the rounded orbs of countless lady bottoms as "they do their business."

I admit that the entire thing is remarkable in its repugnance.

HORSE

d: Lam Wong

Well, I guess it doesn't get much worse than this. With this film, we have sunk very deep into the black, offensive muck. We're in over our heads, but it's too late to turn back now.

Here's a sexual "shockumentary" that vividly shows bestiality in Hong Kong. We are introduced (I don't advise that you shake their hands, not after what they've been doing) to five different women who have "special" relationships with their horses. (I don't think you'll want to kiss any of these women either. Get my drift?)

Anyway, if this type of voyeurism is appealing to you, then you'll love every one of the 67 minutes. God forbid. Personally, it was all too much, overload; the scenes showing wave-after-drowning-wave of horse semen (looking not unlike a popular creme rinse) have left a permanent impression. Or maybe, permanent depression.

AN AFTERNOON WITH LING

d: Patrick Chung

And this one is absolutely the most offensive of the batch. There is nothing redeeming here. Zero. It's a ruthless journey into the darkest regions of kinky, sadistic behavior.

Two friends invite a girl, Ling, over to their house for an afternoon of "fun and games." As soon as she arrives, they tie her up, insert nose hooks, put clamps on her nipples and stretch her pubes. She's not enjoying this. Or is she?

The carnal delights continue as they decide to give Ling an enema. How much can she take? Well, she takes about a gallon before letting loose, much to their delatation. A better question is, perhaps, how much can we take?

The film is spiraling to even more disgusting altitudes (you don't want to know, trust me) when suddenly the ground shakes. An earthquake! All three sexual deviants get down on their knees and start praying to their God for forgiveness. Soon the quake ends.

And so does the movie. Our prayers have been answered, too.

END

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MR. VAMPIRE 2





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